DOCUMENT RESUME

ED 230 456 SO 014 649

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TITLE Study on the Development of Museums for Improved Integration of the Cultural Heritage into the Education System in French-Speaking African Countries.
INSTITUTION United Nations Educational, Scientific, and Cultural Organization, Paris (France).
REPORT NO ED-80/WS/122; ED/CC/BREDA/80/SCM/CRE/9
PUB DATE 9 Sep 80
NOTE 54p.; Paper presented at the Sub-Regional Seminar on the Use of Cultural Heritage in Education (Freetown, Sierra Leone, Africa, September 29-October 3, 1980). Some pages may be marginally legible. Originally written in French.
PUB TYPE Reports - Descriptive (141) -- Speeches/Conference Papers (150)

EDRS PRICE MF01 Plus Postage. PC Not Available from EDRS.
DESCRIPTORS Art Education; Comparative Education; Cultural Awareness; *Cultural Background; *Curriculum Development; Educational Development; Educational Needs; *Educational Practices; Elementary Secondary Education; Foreign Countries; *Museums; Nationalism
IDENTIFIERS *Africa; Cameroon

ABSTRACT

Objectives for establishing museums in African countries for the purpose of teaching African history, languages, literature, and art are presented. Section 1 of the report focuses on the museum as a basis for creating an awareness of history, developing cultural individuality, laying groundwork for an endogenous form of development, and serving as part of art and cultural awareness education in the public schools. The African cultural heritage is discussed in terms of monuments, traditional artifacts, modern creations, and works of spiritual inspiration (e.g., dance). The role of the museum is perceived as strengthening national unity in African countries. Section 2 outlines methods for planning and improving the educational services of African museums. Suggestions include immediate integration of the plastic arts into educational systems, training art instructors, and publishing handbooks on art education. Plans for a national museum and provincial museums include a national arts institute, library, and artists' village; also local classical, open air, and artists' pavilion museums. The report concludes that the African museum must be an on-going cultural event which gives new life and meaning to the cultural and artistic heritage. Although specific French-speaking countries, such as Cameroon, are used as examples, the document is applicable to all African countries. (KC)

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ED230456

UNITED NATIONS EDUCATIONAL,
SCIENTIFIC AND CULTURAL ORGANIZATION

SUB-REGIONAL SEMINAR ON THE USE OF CULTURAL HERITAGE
IN EDUCATION

(Freetown, 29 September - 3 October 1980)

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STUDY ON THE DEVELOPMENT OF MUSEUMS FOR IMPROVED INTEGRATION OF THE CULTURAL HERITAGE INTO THE EDUCATION SYSTEM IN FRENCH-SPEAKING AFRICAN COUNTRIES

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Note: The views expressed by the author, the selection of facts represented and the opinions stated with regard to the facts are the responsibility of the author and do not necessarily represent the views of Unesco.

OUTLINE PLAN

Introduction

I - The museum as a tool for making school children and children in general more alive to their cultural heritage

I- 1. Sociological study of the environment

a)- The current content of education

b)- The socio-cultural problem of the population

- School children
- Young people of school age
- Adults (the elderly)

I-2. Geographical and historical studies

a) - To increase knowledge of the physical and ecological environment
- Relationship between man and nature in a given environment

b) - Improving understanding of history
- Occupation of the environment by the population
- Historical achievements of society
- Phenomena of civilization : the cultural heritage (representation in museums)

I-3. The concept of an African cultural heritage

- The material and natural heritage (representation in museums)
- natural sites
- The immovable heritage (Monuments) (representation in museums)
- The artistic heritage (traditional artefacts - modern creations)
- The artistic heritage (works of spiritual inspiration, dance) (representation in museums)

I-4. Socio-political study of the museum and of the dimensions of the cultural heritage in Africa

- Cultural heritage and the strengthening of the awareness of national unity in African countries (role of the museum)

- Cultural heritage and awakening national consciousness (role of the museum)
- Cultural heritage and endogenous development in Africa (role of the museum); self-directed development

Partial Conclusion

The museum and cultural heritage in Africa :

- basis for an awareness of history
- basis for development of cultural individuality
- specific groundwork for an endogenous form of development
- art and culture in African schools

II - Planning and improving the educational services of African museums

Several aspects of this were discussed in the first section.

Nevertheless, the following points require further elucidation:

II-1 Understanding the socio-cultural problems of often diverse communities

a)- Comprehension or incomprehension of the museum in French-speaking African countries

b)- The cultural experience

c)- Inventory of Museums with education services in French-speaking Africa (the example of the delicate situation in Cameroon)

II-2 The aims of an education service in the museum

a)- Awareness of the contents of education and of educational policies

b)- The world of the Museum of Life - how it operates

- learning to see : applying teaching methods
- creation of workshops
- conferences : national and international themes (culture and development in Africa)

II-3 The concept of planning education services in African museums

This concept becomes clear once the role of the museum is itself fully understood through the way it is approached in each part of this study.

Each French-speaking African State should have;

- A national museum with a large education section
  - Creation
  - Animation
  - Guidelines for teaching
- Provincial museums
  - Guidelines for teaching in keeping with the environment
- Museums in big cities and towns

CONCLUSION : Integration of the museum as an educational and pedagogical structure into development plans in Africa.

It has often been said - and with reason - that the image Africa has presented of late is that described by Dominique O. Santilles : "Africa is a monster with its feet in the neolithic past and its head in the nuclear future : the body is trying unsuccessfully to find its place".

Indeed, Africa is faced with the hard and fascinating realities of the consumer society ; she is torn between traditional customs and modernism, between African and imported realities into which latter category the Museum in Africa falls.

In every field, Africa is still searching for endogenous forms of development. She must decide on the best ways of creating museums, which should not be imported institutions which completely ignore the social and cultural environment.

The aim of this study is to propose a methodology which will enable museums in French-speaking Africa to develop in such a way as to improve integration of the cultural heritage into the education system.

One fact should be kept in mind : it has been established that in spite of government expenditure of up to 90% of the national budget on education, in nearly all developing countries and, more especially, in French-speaking African countries, the state of education today continues to be alarming.

All too often, the impact of the school system on the economic, social and cultural development of many of these countries is still negligible. To make matters worse, new social phenomena have emerged, which are a perpetual source of concern both for political leaders and society as a whole : the exodus of jobless young graduates, the increase in juvenile delinquency in urban centres and, more relevant here, a change in young people's attitude to the values of the so-called traditional society. This problem - the conflict between tradition and modernity - is a familiar one in most former colonial possessions. The question as to what is meant by tradition in this context is seldom raised. It is, in effect, the sum total of human and spiritual values, a way of life and of organizing society which will enable Africa to rediscover her individuality and to take her rightful place in the current

dialogue between civilizations.

It is worthwhile repeating here a point which we made previously on the occasion of a course organized by the Agency for Cultural and Technical Co-operation on international tourism and protection of the cultural heritage in Africa; held at Ngaoundere (Cameroon) in 1976. "Only fifty years ago, certain works of a ceremonial nature, for example, the so-called "fetish" statuettes or masks, were systematically removed from their places of origin in various parts of Africa. They were much sought after for their cultural value". We went on to say : "Thus was Africa deprived of valuable evidence of her civilizations".

If Africa has for such a long time been stripped of her works of art, it is solely because of their cultural value. The fact of the matter is that these are documents which bear a message, that of African cosmogony. They have been hoarded in foreign museums far from their natural environment.

Today it is necessary to decide what steps must be taken in French-speaking Africa to ensure that museums there play a greater part in integrating the cultural heritage into the education system. In other words, it is essential to consider ways to facilitate integration of art and culture into the school system and the role that the museum can play in this.

This problem must be attacked on three fronts. Firstly, the classical concept of the museum must be totally eradicated in favour of a concept which will revolutionize the order of development priorities of African countries, particularly those of French-speaking Africa. The museum should no longer be described here as a place for conserving old, so-called ethnographic artefacts. Secondly, it is imperative that attitudes change radically so that the museum is accepted as a factor of endogenous cultural development - and hence as an object of development pure and simple, by the general public and political leaders alike.

It should be pointed out that although the primary aim of this study

is museum development for improving integration of the cultural heritage into the education system of French-speaking African countries, those readers with a knowledge of African culture will, in the course of their reading, be able to spot those features which are relevant to the African situation in general - that is, to both French- and English-speaking countries.

This study, as its plan shows, is meant only as a pointer, a rough outline which should contribute to greater integration of the national and local cultural heritage into formal and non-formal education.

I- The museum as a tool for making school children and children in general more alive to their cultural heritage

I-1. Sociological study of the environment

This point requires more thorough knowledge of the problem of the content of education and of the education system in French-speaking countries in relation to the development of museum activities.

a)- The content of education

It is obvious that museum authorities in French-speaking Africa must be familiar with, or at least aware of, the content of their countries' teaching programmes. This will enable them to lay the groundwork for integrating the museum into the educational process and developing cultural activities in these countries. Such integration will itself enable teachers, educationalists and people in every walk of life to have permanent contact with this institution. But what do we find at present? A study conducted in Cameroon and the Central African Republic made one thing clear : the scant importance hitherto accorded to art education. This form of education must itself take place on two levels : in schools and in museums. School is the place where interest in the cultural heritage of the nation should first be aroused.

However, it is evident that in the two countries mentioned above, when art education is provided in schools it is limited to one or two hours per week at most, normally at the end of the week and in the evening or afternoon, or at the end of the morning. It is also worth mentioning that music

education is given preference over other art subjects. The concept of the plastic arts is non-existent. All of this refers to the primary school level.

b)- The socio-cultural problem of the population

Studies show that more and more attention is being devoted to the African cultural heritage at university level. The study of the history of African societies and civilizations has recently brought about increased awareness of the importance of the cultural heritage, which is the bedrock of African history and African individuality. In higher education, the importance of archeological finds - witnesses to Africa's past - and that of ethnographical documents is beginning to be appreciated. A department of art and culture exists at the University of Yaounde. It is concerned with the development of art education : painting, theatre, music and dance. At Kinshasa (Zaire) and Niamey (Niger) there are also facilities for art education.

It is clear that, in addition to academic education, both the school-age and the adult population are today taking an interest in African culture. Cultural centres at Yaounde (Cameroon) are regularly besieged by a broad cross-section of the public at the opening of exhibitions. In some cases the most frequent visitors to art exhibitions are children of school-age. The public, here, is trying to learn about African culture.

It is evident from the above analysis that education is a tool in the service of Art and Culture; of all arts and all cultures, without exception.

It is therefore the responsibility of museum authorities to keep abreast of the social and cultural evolution of African populations, so as to adapt the museum more closely to their educational and cultural environment.

In most African countries today, the education systems are being reformed. Museum authorities in Africa would do well to follow closely these reforms, most of which aim at providing school children, university students and the population in general with the capacity for self-cultivation. However, this

aim can only be attained in our developing countries through the establishment of suitable structures which take account of the national heritage. It is therefore of prime importance that museums in these countries should take a global view of culture - one which gives them meaning for the nation - so as to remain true in every way to the original meaning of 'culture', which describes, above all, the work of nature: in other words, the transformation of the natural environment, which is the main factor in man's ascendancy over nature. In view of this, today it is in the museum that the historical consciousness and the social and cultural evolution of African communities must be reflected, and reflected upon. It is here also that African efforts to transform nature - albeit in harmony with the rest of the world - should be manifest. For this reason, museums must reflect the relationship between man and nature. This requires, first of all, an outline of the geographical and historical picture which the public must do its best to comprehend.

I-2. Geographical and historical studies

a)- To increase knowledge of the physical and ecological environment

Insofar as the role of education, as Paul Langevin writes "is to train human beings from infancy, adapting them to life and preparing them as fully as possible for contact with nature and mankind, and to be able to work in harmony with others", its purpose in Africa is not merely to create "literate" peasants, and to train political leaders, economists and technicians for Africa but, more particularly, to create men who, in order to have an impact on the natural and social environment, consider it their duty to know and understand their country - its geography and history, its strengths and weaknesses; in a word, to understand and assimilate the genius of their people.

Hence, it is the indisputable responsibility of the museum in Africa to show the ties which exist between material and human environments. To do so it must possess a structure similar to that of an eco-system. It must offer some possibility for learning about the geographical environment in

which the populations live. This approach has been taken by the dynamic museum in Niamey which, for this reason will always be the prototype of a living museum in the French-speaking countries of Africa.

It is common knowledge that the tendency of existing education systems - legacies of the colonial past - is to isolate the child, the adolescent or, indeed, the population in general from its geographical, social and family environment. The child or adolescent is, in these circumstances, constantly grappling with two different worlds; on the one hand, the all too artificial world of the formal school, and on the other, that of the family and society. This conflict manifests itself by a permanent psychological dichotomy, a mental tug-of-war and displacement which gives rise to complexes and instability and, much more important, to the inability of the student or the population as a whole to identify fully or even partially with their social environment and the values embodied in their national culture.

The museum in Africa must cope with all of these problems, and must seek ways of presenting men in their own environment - with all its attendant problems. The eco-system must be represented there in all of its harshness. The museum must reflect the living conditions of the environment as well as the changing seasons, the connection between different soils and different forms of agriculture, and the relation between culture and overall economic development.

b)- Improving understanding of history

A poll conducted in Cameroon and in the Central African Republic showed that most people would like the museum to provide a vivid illustration of how the life of the nation is woven into the fabric of history. It must be a living shrine for the population's historical consciousness. The Niamey Museum and the National Museum in Accra (Ghana) have sought to turn this idea into a reality.

The outcome of attempts has so far been maladjustment to family and

community life, misunderstanding of the system, incomprehension, if not ignorance, of the value and scope of the national culture. It is obvious that this phenomenon is itself a product of the education system. The museum must therefore explain the different stages of occupation of the environment; it must show the society's main historical realities. What is needed is to try to overcome the population's incapacity, or insufficient capacity, to act upon the natural, social and family environments, and in so doing, to make the changes required by the development objectives of every African country today. The link between socio-economic development and given facts of the population's history must be made clear.

The interpretation of the phenomena of civilization contributes to the development of the education system. It is by no means only a matter of material development, but also of civilization as it has been recorded in writing, which is what gives a meaning to the existence of the school as such. Indeed, if the school were to be severed from the life of the community it would lack an important element, since it is by definition a preparation for community life. The museum must therefore show how this community life evolved.

Consequently, if a close community life is to be maintained, children's interest in the environment in which they live, in its natural and historical context, must be awakened at an early stage. It is also important that the community should want to be informed and take an interest in cultural achievements, in the development of civilization in the spheres of archeology and ethnology. The aim in developing museum services should be to satisfy this desire for training and education in African communities today. These services are better able to meet regional development needs than strictly local ones. But this in no way diminishes the museum's responsibility. It must be the custodian of, and vehicle for, the history of regions no matter

how small or vast.

What is clear is that at the present time in the African countries discussed here, effective co-operation between the museum and the school is being actively sought. But, it is an established fact that teachers have little or no preparation for their task, which should be to awaken children's interest in what they are about to see in the museum - where these exist - and to combine the visit with instruction in the usual scholastic studies such as painting, drawing, history and languages, in short, all aspects of civilization. It is important to point out here, that most of the French-speaking countries of Africa suffer from this well-known deficiency. Art education and the development of museums in these countries are therefore of the utmost necessity and must go hand in hand if there is to be a better understanding and protection of the cultural heritage. Both museum authorities and those in charge of the education system must therefore have a sufficiently clear idea of the cultural heritage, and of how it should be presented in the museum.

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I-3. The concept of an African cultural heritage

Africa does, to be sure, possess a cultural heritage. But, it is something of which Africans themselves, alienated from their true cultural values are, unfortunately, only barely aware. The African cultural heritage comprises :

a) Material and natural heritage

This is one of the principal elements of the African cultural heritage. Its conservation is linked to the history and activity of mankind. Museum work in this developing world must therefore be directed towards finding ways of integrating and enhancing ecological resources. It will conserve and interpret this heritage, which will be a source of inspiration for creativity.

With a view to developing museums in Africa, the authorities must realize that, given the importance of the cultural heritage in the quest for African individuality through the democratization of education, and considering the extremely different dimensions which make up the concept of the cultural heritage, museums of the "ecological" type should be established; their main objective would be to present every aspect of the cultural identity and to place artefacts which are part of this heritage in their proper context, while seeking multidisciplinarity whenever and wherever this exists.

b)-Immovable heritage (Monuments)

Africa possesses innumerable historical and traditional monuments, as well as archives and archeological sites. It is clear that museum work in the domain of public and school education must aim at enhancing these treasures. It is not enough simply to conserve them, it is equally necessary to be able to show their value to the public. In Cameroon, one historical monument, the palace of the Bamoun sultans of Foumban, is an architectural gem. Yet it is known to very few members of the Cameroonian public and to even fewer Africans of other nationalities.

c)- Artistic heritage (traditional artefacts) 14

This is the best known aspect of the African cultural heritage. This

category includes masks, statues, vases etc. Numerous African countries have established collections of these artefacts - witnesses to the culture of the African continent. However, in some countries, this still remains to be done. In some cases, research work on these artefacts is still superficial. Some museums contain collections in which the cultural value of one object or another is sometimes difficult to ascertain. This shows the lack of a scientifically conducted socio-cultural study of the object by the museum authorities. Museums must combine new ideas and traditional values. The collecting of contemporary artefacts should be conducted on the same basis. A scientific approach would make it possible to discover their age, the period in which they were made , and all of the information necessary for a better knowledge of these objects.

d)- Artistic heritage (works of spiritual inspiration, dances)

It is a recognized fact that artistic creativity remains the true, perceptible expression of a living culture. It is for this reason that artistic creativity is encouraged and given assistance and support. Indeed, new works of art are the living testimony of cultural and spiritual life. Painters, sculptors, architects, dancers and musicians lay the foundations of a society's culture. Hence, it is essential that museum authorities in Africa keep abreast of all of these currents of creativity, so as to improve integration of this institution into the education system. To this end, special activities should occupy an appropriate place in the planning of museum activities. We refer here to other art forms, such as dance and music. Indeed, these, integrated into the organization of the museum, have an important role to play in popularizing it and giving a more lively and dynamic dimension to its activities.

I-4. Socio-political study of the museum and of the dimensions of the cultural heritage in Africa

As is to be expected, museums in Africa today must be the crucibles in which national consciousness is forged and national unity consolidated.

It is evident that during the colonial period Africans had not yet realized the magnitude of their culture, and had no clear idea of its role. The French ethnographer, A. Van Gennep, has this to say on the subject:

"The watchword uttered by Adolphe Bastian in the nineteenth century in Africa was : 'Above all, let us buy up the products of the savages' civilization, and hoard them in our museums, so as to save them from destruction".

This watchword did not fall on deaf ears. Missionaries, ethnologists and ethnographers have, in a manner of speaking, robbed the tribes of Cameroon, Chad and elsewhere of their most significant works of art. These objects had real significance for them, and for this reason they piled them up in their museums. It is essential, therefore, that the museum authorities in Africa today should be aware of the political importance of this institution for the protection and dissemination of the national heritage, and for promoting an awareness of African individuality.

One problem must be dealt with from the outset; and that is the very concept of the museum that is prevalent in these African countries. A poll conducted in Cameroon among ten adolescents chosen from different family backgrounds, showed the following results : the question "Have you any idea what a museum is?" met with either silence, or the answer "Not much", or "No idea at all", from eight of these young people. One of them replied "It's a room with things in it, statues and stuff". Not one of them had ever visited a museum, though their ages ranged from 13 to 16.

The same poll conducted among adults in Libreville gave the following answers : "The museum? - never heard of it", or "Museum? - it's a place where old things are kept".

In short, these answers prove that the African man-in-the-street is totally unaware of what a museum is, and that it is accorded little importance - even by some political leaders. The museum authorities must work to remedy this situation by proving the importance of the museum for the country's scholastic, political and cultural life, and even for its economy.

There is no doubt that the museum seems to be totally alien to the traditional social and cultural environment of African countries. Because of this, it is liable to be misunderstood in these countries, or to be rejected like a clumsily executed graft on a foreign body. We will long be misunderstood in Africa if we define the museum merely as "A place where diverse objects of artistic, historical or scientific interest are collected, with the principal aim of conserving them or exhibiting them to the public and, occasionally, being studied by some interested groups".

Conservation, public exhibit, objects of artistic, historical or scientific interest : the whole problem of museums within the education system in Cameroon, as well as in other African countries - the problem of creativity, development and integration - is, in fact, contained in these words. It can be satisfactorily solved only if there is a proper understanding of the museum's role in the political considerations of these countries.

The object here is to show that in the effort which most French-speaking African countries are making to build nations from a multitude of tribes, the emphasis given to the cultural heritage can help to consolidate the awareness of national unity. President Ahidjo stressed the following point : "The study of African cultures contributes to that self-awareness without which there can be no African nations". It is on the foundations of their cultural heritage that African countries can construct their nations, and thereby create national consciousness. The museum will therefore be one of the structures which will assist the population in taking cognizance of its historical reality - that of a nation and a people - through its quest

for cultural identity, and its conservation, dissemination, vitalization and its embodiment in time.

It is, therefore, essential that African museum authorities ensure that these institutions fulfil their role, a role that is consonant with the main policy lines adopted by the nations of Africa. Museum collections bear testimony to community life. The museum is a vast history book in which a people can read its past and become acquainted with its historical roots, its individuality and its capabilities. In Cameroon, when we visit the museum and look at a Bamoun mask, a female statuette from the Beti region, or a statuette from Northern Cameroon, we cannot help but note how these various objects, though they all come from highly distinctive tribal communities, attest to a common cultural substance by which the cultural unity of all of these sectors of the population can be understood, and as a consequence of which they will be able to gain a true awareness of the nation.

Thus, the importance of the museum in society and the degree of interest which the public attaches - or might attach - to it in Africa depends and will continue to depend primarily on its content, the way in which its treasures are presented, and its work at the educational and cultural levels - if, at any rate, it is to generate an historical awareness in the general public and serve as a true catalyst for their sense of identity as a people. Therefore, the more political leaders see the museum in Africa fulfilling the educational, cultural, historical, scientific and economic needs of the population, the more readily will they include it in the various development plans.

Cultural values play an important part in building African nations and in strengthening the sense of national unity. Accordingly, the individuality of African states requires thorough investigation into the character of its culture. In order for this individuality to be substantiated, culture

must be given a place in the education systems of African countries.

Obviously, the search for cultural identity itself requires a clear vision of culture. It is vital to possess a dimension of culture which makes it possible to cope with the imbalances of today's world. More than any other institution, the museum must come to terms more closely with this phenomenon.

Partial conclusion

It is therefore necessary to make use of every physical and human resource in order to promote a well-conceived form of endogenous development. The trend to be avoided today is that of importing models which do not take account of the actual situation. This is why it is vital to plan carefully and improve the educational services of African museums, which must function in the context of an endogenous form of development for African states. The museum presents itself as an institution capable of laying the foundation for a greater awareness of the place which African societies occupy in history, an institution which promotes a greater awareness of African individuality, in short, it must be the focal point of a concerted search for an endogenous form of development for, the museum, with art and culture in school, should be at the very heart of education systems.

II- Planning and improving the educational services of African museums

We have already dealt with certain facets of this question in part one of this study. It is somewhat difficult to discuss the concept of planning museum educational services. It becomes clear once the role of the museum as presented above is itself fully understood.

II-1. Understanding socio-cultural problems of different communities

a)- Comprehension or incomprehension of the museum in French-speaking African countries

It cannot be said too often, that the concept of planning requires an understanding of the values which the planning system aims to inspire.

What does a museum in Africa have to offer on the economic level? This is the question that African planners are asking themselves today. Without wishing to repeat what has already been said, it should be pointed out here that in French-speaking Africa the museum's mission was very badly presented during the colonial period, as compared with what occurred in the former English-speaking colonies, where anthropological studies had been seriously conducted and cultural and traditional values emphasized. It must therefore be stated here, that only African countries which were formerly English colonies possess museums with effectively functioning educational services. The sole reason for this is that the museum in French-speaking Africa was for many years a storehouse for old artefacts which were no longer of any importance.

The role of the museum in the preservation of the cultural heritage was insignificant and the importance of this cultural heritage for social, cultural and economic development was insufficiently appreciated.

As far as conservation is concerned, this implies either the desire or the power to conserve. Did this desire ever exist, does it exist today, or has it always been lacking in the French-speaking countries of Africa? One fact is certain : there was no awareness of what conservation really meant or of what was worth conserving.

As for exhibition to the public: did such a thing exist in French-speaking Africa? To all intents and purposes, no. It should, moreover, be pointed out that insofar as it is part of an entirely different cosmogony, the Cameroonian artefact, for example, was not meant to be exhibited in this classical type of museum.

Its profound involvement in a cosmogony which was part of daily experience was essential to it, as well as being an added obstacle for the museum. Is the museum-as-object concept not totally alien to Cameroonian, Gabonese or Chadian society because the artefact is then seen out of the context of the relationship between man and nature, and the creator which is the core of his being?

One may well wonder whether the colonial system and its legacy were not responsible for the lack of comprehension of the work and role of the museum in many French-speaking countries of Africa, or whether it might not be attributable to the traditional cultural environment? Are civilizations that "have no history" - because they have no written language and therefore no memory - capable of conservation? The answer until recently, when the role of oral tradition became apparent, seemed to be negative. But this is not, in fact, all that museum conservation entails. Moreover, the absence of any scientific and technical substrata, together with the destructive role of imported religions, can be considered an additional reason for the difficulty of preserving and developing museums in French-speaking Africa, and arousing general interest in them. Thus, culture has been experienced in such a way as to preclude the development of museums, and in this respect, forewarned is forearmed.

b)- The cultural experience in diverse socio-educational strata in Africa

The paradox of the artefact in a museum or of the African artistic event is not experienced in the same way by groups with different social and educational backgrounds. It is clear that the museum is given a different reception by each group. Accordingly, African museum planners must study attentively the play of current artistic and cultural forces within these groups before undertaking a linear form of development which is likely to fulfil only a minute portion of the plan's objectives.

It does, in fact, appear to be essential to distinguish between three groups which represent three types of public :

- the rural inhabitant
- those generally referred to as "advanced"
- the "intellectual"

These three social and educational groupings could participate in the development of museum activities in different ways.

All of our observations lead us to believe that the rural inhabitant might react to the world of the museum differently from the intellectual - spontaneously, and free of any colonial complex. The rural dwellers, between 70 and 80 per cent of the population of Cameroon, for example, - being less permeated by "the" civilization, by Western values depicted as the state of perfection to be attained (once again the "image as an end in itself") - are the true repositories of Cameroonian cultural traditions. It is through the gentle and continuous encouragement of this group that a new kind of museum will take root. If the museum is to come alive in Africa, the city must learn from the village. Some would call this a populist attitude. They would claim that the rural dweller is incapable of understanding the museum, that the realm of art is reserved for an elite. But, a dynamic approach to museum planning would belie this.

What elite are we referring to? The elite of an Africa born of colonization and a consumer of Western art? For that Africa, the old peasant of our villages supplies the products and information for the museum. The very idea of an "elite" which - in its own opinion - alone is capable of appreciating a work of art or an artistic event seems anti-African. The traditional Fang-Beti society is an example. In 1895, George Zenker was struck by the artistic talent which - to paraphrase Descartes in Le Discours de la Methode - seems to be "the most evenly distributed thing in the world" among the young Ewondo (South-Cameroon).

> "Every young girl can play the flute, which consists of a bamboo rod two feet long with holes in it. They play it melodiously and produce subtly impressive sounds with their mouths".
>
> Today the Ewondo of Cameroon cannot even remember this flute.
>
> Zenker also writes :
>
> "All of the young men know how to sculpt; they use a triangular knife of local manufacture for this purpose. With it they carve spoons, plates, gaming chips, combs, canes and large wooden statues of humans and animals

often giving the latter totally imaginary shapes.

Yet another example :

"The young men make pipe bowls in the most varied shapes and with exquisite ornamentation".

What Cameroonian museum - well known, or at least known of - today perpetuates the memory of these sculptured pipes and Fang statuary. Modern copies of the traditional Western models for the conservation and exhibition of ancient artefacts, can only give an imperfect picture of the Cameroonian cultural heritage to those interested in learning about it. A means must therefore be found to develop a type of museum which recreates rather than existing solely for the conservation of relics which, though produced by Africans, are rare in their own countries.

For this reason the rural inhabitant in Cameroon and in Africa as a whole should be an essential participant-producer for the new museum; and when his memory fails him (as with the young flautists) - it might be possible to resort to the writings of those who actually witnessed the functioning of traditional societies, before they were totally corrupted, in workshops designed for this purpose.

Our observations combine to suggest that the rural dweller is capable of giving new impetus and new energy to the museum in French-speaking Africa. This cannot be said of the "advanced" African.

From the point of view of this study, it would be an error to attach too great significance to this word. We mean by "advanced" - for want of a better word - an African who is in essence a hybrid, a member of the pre- or post-independence colonized society who may be regarded as the social and cultural product of the colonial society, whose values and dictates he has unquestioningly adopted. In order to improve his original social status - defined by the colonial society as that of "native" - the "advanced" person instinctively rejects everything which is more or less reminiscent of his cultural origins. His most fixed behavioural characteristic is the tendency to embrace without question the exogenous elements of the new

society. He is inclined to be scornful of African works of art or artistic events; in contrast to this, he exaggerates the value of any manifestation of the colonial society's culture. It is in this sense that Marcien Towa, who has largely inspired the terminology in this passage on social and educational groups, is right in stating that the "Cultural Centres" set up by former colonial powers in their colonies - which have since achieved independence - are liable to be "a means of maintaining influence after independence and of remaining crucially important". There are cases of "advanced" Africans who furnish their homes in the French Regency style and think it strange, if not ugly and ridiculous, to put an "ekekamba" - the traditional Fang bamboo and raffia couch - in a modern drawing room in the city. Thus, the "advanced" individual is in danger of becoming, against all expectations, a cultural upstart when his intention was merely to rise above his original social status.

The level of education of an "advanced" African ranges from a school-leaving certificate to a doctorate. His social background also varies widely, ranging from the urban proletarian to permanent secretary in a ministry.

To the inhabitants of our countrysides, repositories - but for how much longer - of cultural traditions, and to this stratum of acculturated "advanced" individuals, barely aware of the tragic nature of what they are now and what they are destined to become in terms of culture, must be added the class of those we call - for want of a better word - the liberated intellectuals. This social and educational class is made up of individuals who are at least as Europeanized as those we called "advanced". But although they have appreciated and even adopted certain features of Western culture, they don't simply admire the surface glitter and outward manifestations. They have also become very much aware of its deficiencies, and the indifference, even shame, which an "advanced" African may show in his contemplation of African culture gives way in them to the search for a true

cultural identity.

The liberated intellectual is easier to reach than the "advanced" individual because he has made the necessary journey back to his original culture, and in this sense he bears a resemblence to the peasant. For him, development of African museums is a necessity, while for the "advanced" African, museums can only be Western. The liberated intellectual, like the peasant, can participate in the development of museums even though this participation is not of the same nature as the peasant's. The peasant is an actor, a living source for the museum's repertory. The intellectual can be its organizer. For the "advanced individual, there remains nothing but the tragic alienation of a class whose break with African artistic creativity appears to be definitive. The finality of this break, both psychological and physical is the reason why museum planners and personnel should channel most of their greatest efforts into communication with this class. For, it is mainly in this class, which would appear to form a majority of those who direct the affairs of our new African society, that it is necessary, indeed vital, that the image of African art and culture projected by the colonial society be rectified.

"The history of art", wrote Andre Malraux, "is that of invented forms as opposed to inherited forms". A relentless sequence of events has brought to an abrupt end (?) the artistic forms invented by the cosmogony of traditional African societies and inherited from past ages. Current idealized art forms are neither invented nor inherited, they have been imposed. The success of a museum development policy in Africa which could improve integration of the cultural heritage into the education system will depend upon its ability to meet a threefold challenge :

1. to revive in the African public the art forms which in times gone by were passed from one generation to another : this is the function of the museum-as-image or the museum as a contemplative experience.

2. to re-create public participation - which in past ages was bound up with a collective cosmogony - in the artistic and cultural phenomenon of development. This is the function of the museum as a vital force, or the museum as an opportunity for participation.

3. to encourage today's African artists once again to invent new forms for an authentic tradition, liberated from excessive dependence on Western forms, as an integral feature of development. This is the function of the museum as a creative force.

In order to meet this threefold challenge a museum of a new kind must be created and organized which is multiform, and encompasses the cultural phenomenon in its totality and which could be called the Museum of Life.

Inventory of Museums in French-speaking Africa equipped with education services. (example; Cameroon)

Apart from the Niamey Museum, few museums in French-speaking African countries can boast an education service. We have just seen the reasons for this. In Cameroon, Gabon and Chad the museum was not originally presented as an institution of any interest whatsoever. Below, as an indication, we give the situation of existing museums in Cameroon.

In the Conservation Department of the Ministry of Information and Culture may be found a file on museums.

The name of the museum is followed by a data sheet with paragraphs numbered in keeping with the following headings :

1.....Place

2.....Owner

3.....Creator of the museum

4.....Curator

5.....Situation or status

6.....Opening hours

7.....Collection

8.....Collection

9.....Education services

a)- Public Museums

These are the most numerous.

Bamenda Museum

1.- Community Hall, Mankon, Bamenda

2.- State

3.- Created by the English journalist and ethnologist, Robert Dickson Read, in 1959, within the framework of the cultural activities of the Department of Antiquities, Jos Museum, Northern Nigeria. Robert Dickson Read encouraged traditional chiefs in the countryside around Bamenda, Wum and Nkambe to deposit some of the objects which comprise the treasure of the chiefs in the Bamenda Museum. Some were given freely while others were very difficult to obtain and had to be bought at a very high price. However, Read had an unshakeable faith in the value of the African cultural heritage, something that many Africans themselves lack today. The objects on display are the property of the State.

4.- Curator

5.- State museum (provincial)

6.- Open Monday to Friday from 8 A.M. to 12 noon, and from 2:30 to 5:30 P.M., Saturday from 8 A.M. to 1 P.M. Free admittance.

7.- Ceremonial robes and masks, pottery, wood sculpture, drums, weapons, ornaments.

8.- Exhibitions

9.- No education services

Douala Museum

1.- City Hall, B.P. 2085, Douala

2.- State

3.- Created in 1952 by L'Institut Français d'Afrique Noire (IFAN).

In 1955 the museum was transferred to a wing of Douala City Hall which had recently been built.

4.- Curator

5.- Provincial museum

6.- Open Monday to Friday from 8 A.M. to 12 noon and from 2:30 to 5:30 P.M., Saturday from 8 A.M. to 1 P.M. Admission free.

7.- Ornaments, ceremonial and everyday objects, handicrafts, sculpture, documents on the history of Cameroon and of the German, British and French protectorates. The museum's collection embraces the entire country.

8.- Exhibitions

9.- No education services

Museum of Bamoun Arts and Traditions

1.- Rue Artisanale, Sultanate of Foumban (Foumban, West Cameroon)

2.- State

3.- Created from the personal collection of Mose Yeyap, an enlightened patron of Bamoun art and official in the administration of Sultan Njoya Ibrahim. He was responsible for promoting Bamoun crafts and traditions at the Court. The museum, originally installed in the IFAN building in 1948, was transferred to its present premises in 1955.

4.- Curator

5.- Departmental museum

6.- Open from Monday to Friday from 8 A.M. to 12 noon and from 2:30 to 5:30 P.M., Saturday from 8 A.M. to 1 P.M. No admission charge.

7.- Earthenware pipes, masks, wood sculpture, ceremonial and everyday objects, musical instruments, costumes, traditional weapons.

8.- Exhibitions

9.- No education service

Mokolo Museum

1.- Mokolo Cultural Centre

2.- State

3.- Created in 1954 by the cultural services of the Ministry of Education, then responsible for cultural affairs, when the city government had premises built to serve as the city's cultural activities centre. The museum occupies 2 rooms and a rotunda.

4.- The city administration is responsible for conservation

5.- Municipal museum

6.- Open Monday to Friday from 8 A.M. to 12 noon and from 2:00 to 5:30 P.M., Saturday from 8 A.M. to 1 P.M. Admission free.

7.- The museum is to a large extent focused on the Matakam ethnic group : pipes, bracelets, earrings, wooden stools, musical instruments, weapons, pottery.

8.-Exhibitions

9.-No education service

Diamaré Museum

1.- Place du Marché, Maroua

2.- State

3.- Locally established

4.- Curator

5.- Departmental museum

6.- Open Monday to Friday from 8 A.M. to 12 noon, and from 2:30 to 5:30 P.M., Saturday from 8 A.M. to 1 P.M. No admission charge

7.- The museum is housed in a building in the "Sudanese" style which also contains a shop for the sale of local craft products. It contains musical instruments and ornaments, together with examples of handicrafts of the peoples of the Diamaré, and is divided into two sections - one devoted to the "Hamitic" peoples and the other to the "Sudanese" peoples.

Buéa Museum

1.- Headquarters of the Délégation Provinciale de l'Information et de la Culture (Provincial Delegation for Information and Cultural)

2.- State

3.- Created in 1975 by the Ministry of Information and Culture

4.- Curator

5.- Provincial museum

6.- Open Monday to Friday from 8 A.M. to 2:30 P.M., Saturday from 8:30 A.M. to 1 P.M. No admission charge.

7.- Terra-cotta pipes, masks, sculpture, ceremonial and everyday objects, musical instruments, weapons used by tribes of the South-west Province.

8.- Exhibitions

9.- No education services

National Museum, Yaounde

1.- Headquarters of the Conservation Service, Ministry of Information and Culture; Department of Cultural Affairs, Yaounde

2.- State

3.- Department of Cultural Affairs, Ministry, 1976

4.- Curator

5.- National Museum

5.- Open Monday to Friday from 8 A.M. to 12 noon, and from 2:30 to 5:30 P.M., Saturday from 8 A.M. to 1 P.M. Admission is free

7.- The collection contains objects from every part of the country; statues masks, stools, musical instruments, arms, costumes, paintings, panels, archeological finds.

8.- Exhibitions

9.- No education service.

b)- Private museums

Such museums, often the work of private individuals, are rare in Cameroon. A few examples are :

Museum of the Royal Palace of the Bamoun Sultans

1.- Within the precincts of the palace of Sultan Njoya Ibrahim (1889 - 1923) inventor of Bamoun script; B.P. 50 Foumban - Western Province

2.- Dynasty of the Bamoun Sultans

3.- Sultan of Bamoun. Date not authenticated.

4.- Bamoun Dnyasty

5.- Dynastic museum

6.- Open daily from 7 A.M. to 12 noon and from 2:00 to 5:30 P.M. Admission fee (200 CFA)

7.- The royal collection was created to safeguard the cultural heritage of Bamoun royalty for posterity. It is kept in a wing of the palace built in 1917 in the style of the palace of a German governor. The palace itself, which has approximately twenty rooms, is at present being carefully restored under a programme sponsored by Unesco. Royal accessories, memorabilia of Sultan Njoya, costumes, weapons, musical instruments, pipes, masks, objects in wood and copper.

8.- Exhibitions

9.- No education services.

Museum of African Art

1.- Centre Aumonerie Catholic Universitaire, Yaounde, address :
B.P. 876, YAOUNDE

2.- Proprietor : Reverend Father Engelbert Mveng

3.- Created by the present owner, Engelbert Mveng, - Docteur d'Etat, professor of history at the University of Yaounde, former Director of Cultural Affairs at the Ministry of Information and Culture, member of several learned international societies, former Commissioner for African Arts at Dakar, director of the Workshop for African Art, himself an artist and creator of several art projects and monuments.

This museum is a model of individual initiative in museum development in Cameroon.

4.- Curator

5.- Private

6.- Open daily from 8 A.M. to 12 noon and from 3 to 6 P.M., by appointment from 8 to 10 P.M.

7.- The collection is on display in the University library - also the property of Reverend Mveng - and reflects his eclecticism : ancient artefacts collected during trips to various parts of Africa and Cameroon, objects from Asia, ceramics, sculpture, archeological finds, rare books.

8.- Exhibitions

9.- No education service

Museum of the Benedictine Monastery at Mount Fébé

1.- The monastery of the Benedictine Monks situated in beautiful surroundings on one of the seven hills overlooking Yaounde.

2.- The museum, located in a wing of the monastery, is the property of the religious order of Benedictine Monks.

3.- The founder and former prior of the monastery, Reverend Father Luitfried Marfurt, patron and enlightened critic of Cameroonian art - cf. "ABBIA, a Beti game from South Cameroon".

4.- Curator : the Prior

5.- Private museum of the monastic community

6.- Open daily. However, it is preferable to make an appointment so as not to disrupt the religious life of the community. Admission to this museum, as to the Museum of African Art, is free, despite the fact that these are both private museums.

7.- The museum's collection grew up around the personal collection of Cameroonian artefacts of R.P. Luitfried Marfurt and, with the financial assistance of the Office de Coopération au Développement du royaume de Belgique, was opened to the public on 1 January 1970. The museum

contains an impressive collection of Bamoun, Bamileke and Tikar artefacts : stools, headrests, jars, sculpted wooden panels, terra-cotta pipes and statues, huge brass and bronze pipes, a collection of abbia, statues in tikar - a volcanic stone - ceremonial masks, jewelry, etc...

8.- Exhibitions

9.- No education services

Related efforts for museum development

a)- Le Centre Fédéral Linguistique et Culturel (Federal Linguistic and Cultural Centre)

The first official attempt at museum development by independent Cameroon, the Centre Fédéral Linguistique et Culturel, whose purport for the subject of this study will be remembered by very few museologists today, established a role, a function in museum development for the Centre.

The Centre Fédéral Linguistique et Culturel was, in effect, to undertake:

- The teaching of modern languages, particularly by audio-visual methods.

- The preservation of the linguistic and cultural heritage of Cameroon - in particular, the "collection, examination and study of oral traditions of the principal vernacular languages, and of the material and non-material elements of the art and folklore of different Cameroonian ethnic groups. The Centre Fédéral Linguistique et Culturel will use the material thus collected for the creation of a national museum, a library, national photographic and sound libraries, an academy of dramatic art and, more generally, for the promotion and development of all forms of artistic endeavour".

- For in-service training of modern and foreign language teachers who will attend courses at the Centre and to train personnel for museums, the arts and libraries.

Since Cameroonian "vernacular" languages (sic-this was in 1962 when the term "national" languages was not yet used) are an inalienable part of the

part of the cultural heritage of the country - indeed, one of its principal vectors - we should not be surprised today by this sense of purpose conferred on the teaching of national languages with the entirely comprehensible aim of conserving the Cameroonian artistic and cultural heritage through museums. Here then, is an African plan which should be followed by the best curator of the educational museum.

b)- Efforts in museum development within the University

Continuing with the example of Cameroon, an - to our mind - authentic and interesting project for museum development was carried out at the Federal University. This involved an attempt to give an educational dimension to the museum as object, and was carried out within the CRA - Centre de Recherche Africaniste (Africanist Research Centre) by the department of history and archeology. Students and professors could, for example, undertake excavations - for example in North Cameroon - and exhibit their finds on steles set up for this purpose. Students not enrolled at the CRA were thus given the opportunity to admire, in passing, earthenware pottery and statues, the embroidered saddle of a Peul horseman, and so on. Today all of the pottery in this outdoor museum is chipped or cracked and the saddle is gathering dust. Here again, the problem of cultural values in the education system arises.

The situation described above is not peculiar to Cameroon; it is characteristic of all French-speaking countries of Africa. To obtain a truer picture it would be necessary to draw up a questionaire - yet another - to be filled in by proprietors and curators. Objective examination of these questionaires would furnish a point of departure for museum directors today and serve as a guide in reviewing museum policy so as to adapt the museum more closely to the education system.

The principal aim of this inquiry would be to establish a factual basis for the re-evaluation of the African museum through the openly expressed opinions of those in closest contact with the public - museum staff.

If such an inquiry is to have the desired results, special attention

must be given to the choice of questions, which could range from those relating to the appearance of the premises - "Are the premises spacious enough?", "Are they kept clean and in good repair?" - to an inventory of objects which attract the greatest interest. This would help indirectly to determine, through a programme of educational research, the sectors of the public we would like to reach but which are proving to be recalcitrant or allergic to the museum as such. "Can you tell us who the most frequent visitors are - where they come from; expatriates or tourists, participants in conferences or symposia, classes of school children - according to age group; children, adolescents, adults, the elderly, etc...?

It is evident that foreigners are the most frequent visitors to the few state museums of French-speaking Africa today. On the other hand, a diachronic study of the museum in Africa will give a better insight into their situation. With respect to French-speaking Africa, such a study is an effective barometer for measuring planners' real need to develop museums.

4.- Problems of communication and incommunicability

Other factors prevent museums from playing their educational role in Africa. In some cases it is the lack of drive on the part of the administration, in others, a lack of interest in museums on the part of the public, who are the guardians of the artistic and cultural heritage of the nation.

In Cameroon, for example, mention might be made of the depredation to which the collection of African art of the Safari-Club of Mount Fébé fell victim following the death of its owner and creator. Responsibility for it had been given to an investment company, namely, the Société Nationale d'Investissement (SNI). Subsequently, the Ministry for Information and Culture had to take upon itself the task of recovering most of the objects in the collection.

As regards the situation of existing museums, the fundamental problem can, in fact, be summed up in two or three questions :

- Is it realistic to aim for museum development which will improve

integration of the cultural heritage into the system of education if there is, both on the part of the authorities and the public, a manifest lack of interest in museums?

- Why does the museum and its development arouse so little enthousiasm in the general public and none at all on the part of public officials? Why is it so difficult to establish communication regarding museums?

The fundamental reason for this state of affairs, in our opinion, lies in the fact that the museum in Cameroon and in other countries of French-speaking Africa is not, in its present form, suited to African realities, so that it would be useless to go on developing it in this form with the idea that all that matters is to increase their numbers.

The cause of this failure to communicate must also be sought in the colonial past, and its after-effects on present day African society. This is precisely what we have tried to do above. The basic procedure to be followed in promoting any form of museum development seeking to integrate the African cultural heritage into the system of education must be that of reinstating the artefact in its own universe.

It is only then that the museum experience can be communicated to the public. It is therefore essential that the objectives of an education service in the museum be fully grasped.

II-2. The aims of an education service in museums in Africa

a)- Awareness of the content of education

The African artefact - a virtual museum in itself when seen in its physical, temporal and spacial context.

For reasons of scientific objectivity, we have purposely limited our analysis in the following sections to the cosmogony of traditional Fang-Beti societies; in particular, to their sculpture. We are thereby limiting ourselves from the outset to a domain with which we are more familiar, leaving it to the informed reader - as we have already said - to make such choices and generalizations as he considers apt in those sectors of the arts of French-speaking African countries which are familiar to him.

Every artistic style, every work of art creates its own universe. The artist looks at the world in such a way as to filter and order it according to a logic all his own. This is not peculiar to the African artist: did not the French painter Delacroix say that for the artist nature is a "dictionary"; he doesn't use all of the "words", he makes his own choice. Likewise, the Fang-Beti artist made his own choice.

The problem, therefore, is to determine how African countries should proceed today in order to set up education services in museums and make them work effectively. What educational policies in the fields of Art and Culture are needed in order for the museum to play a role in this respect. This question can best be answered by citing a present day example taken from the situation in Cameroon.

In Cameroon, as elsewhere, an experiment could be conducted in teaching national arts in close collaboration with the museums.

At this level, prime consideration must be given to the problem of methods - of pedagogy. Here, the real problem arises of specifying a teaching methodology - for art, for example. Indeed, what is lacking here is an original experience on which to build. This is where the basic problem of teacher-training inspired by what is being done in other countries comes to light. What are the subjects which will have strong links with museums and for which teachers are required? We can cite :

1) Theatrical arts

2) Musical arts: music, lyrics, dance

3) Plastic arts : drawing, painting, sculpture, architecture, decoration

4) Domestic arts : embroidery, sewing, culinary arts

5) Humanities : literature, national languages, vehicular languages

The problem is how to teach these subjects. At the early stage, at primary school, by trained personnel; later, at secondary school and at university, by specialists and graduates in Art and Culture. It is these trained personnel who should guide schoolchildren and university students

towards the museum. The following is a closer look at suggestions for teaching the plastic arts (drawing, painting, sculpture) and for injecting vitality into museum activities.

The study conducted in Cameroon showed that teaching programmes drawn up in 1964, re-adopted with little or no changes in 1975, and still in effect, include drawing among the subjects to be taught, but make no mention of painting and sculpture.

Furthermore, a law adopted in 1963 organizing the system of primary school education in Cameroon provided for the creation of arts and crafts departments attached to primary schools. It was envisaged that a general introduction and initiation into rural, artisanal and family life would be given in these departments. Therefore, it is in them that detailed practical instruction in drawing, painting and sculpture was to be given. It is quite evident from this, that the museum's development would profit from carrying out these programmes to the full.

As regards general secondary education, the scant interest in teaching the plastic arts - drawing, to mention but one - does not allow the importance of such instruction to be understood.

It would perhaps be helpful to cast some light on what appear to be the obstacles to this type of teaching. They can be of three kinds :

1- The well-known vestiges of a colonial form of education pedagogy, self-professedly intellectualist and highly theoretical, still subsist in many teaching programmes of French-speaking countries;

2- The curricula taught in schools are not designed for instruction in art and culture.

3- Young people themselves take no interest in this type of subject, for which there are few job openings, and where those that exist are badly paid.

The fact of the matter, it should be pointed out here, is, that the young people trained in these subjects are those who will run museums in the future,

hence, the clear necessity to qualify teachers in the field of African culture.

b)- THE WORLD OF THE MUSEUM OF LIFE AND HOW IT FUNCTIONS

1. The restitution of African works of art

In order to create that part of the living museum which is an extension of the traditional Western museum, African museum planners must build on the ashes of the past. Indeed, the most authentic traditional artefacts - like the majority of African art works - are now the property of Western European or North American museums. It is one of history's ironies that, after disparaging the artistic values of the cultures of dominated peoples, the same detractors then praised their artistic productions to the skies. There followed a massive transfer - which today evokes the word "pillage" - of the African continent's most beautiful works of art.

Since the beginning of independence twenty years ago, some African intellectuals, anxious for reparation, reconstruction or vengeance have spoken out, launched campaigns, appealed to the conscience or the generosity of the West for the restitution of these works of art to their countries of origin. Doubtless, the history of art in its pages on international exchanges will mention that some works have, indeed, been returned. However, most of these cries of victory are only examples of the exception that proves the rule: this avowed aim of certain African intellectuals is wishful thinking. It is highly likely that it will remain utopian : for example, in twenty years only four or five works of art have been returned.

Should we wait for the Cameroonian or Zairian art treasures at present in Germany, France, Switzerland or America to be generously returned by the museums which now have them? Let us even assume that these museums could be persuaded to return their treasures without asking for payment, will the reasons used to persuade them be as convincing for private collectors? The return of the Afo-A-Kom to the palace of the Fon of the Bamileke-Kom in the

English-speaking North-west province of Cameroon was only possible through a conjunction of circumstances which doubtless will never occur again: an American born in the province, where his father was a baptist missionary, discovered the statue stolen from the palace of the chief in 1966; he notified the Cameroonian Embassy in Washington where the cultural attaché was himself a Kom (a piece of luck which anyone familiar with Cameroonian ethnocentrism can appreciate) a circumstance which gave the matter the necessary human motivation and prevented it from being quietly buried in the diplomatic bags. Publicity by the American press and the generosity of three American benefactors supplied the funds with which the Kom were able to purchase the statue, to which they gave a moving reception on its return in 1973.

Knowledge and educational information.

In the course of every debate their inevitably comes the crucial moment when it is necessary to take a courageous stand.

Failing successful negotiation of restitutions which, as we have seen earlier, either remains a utopian dream or is fraught with problems, the African museum-as-image could build up a stock of art works based on reproductions. Such a suggestion, for the true art lover or the hard-bitten collector, is a heresy, an unforgivable blasphemy for, as was said earlier, the essence of the work of art is its uniqueness.

In order to forestall this accusation of heresy and blasphemy, it is necessary at this point to refer back to the theme of our reflections : the development of museums for improved integration of the African cultural heritage into the education system. The aim, above all, is educational and the Museum of Life will teach history, languages, philosophy, literature as well as art subjects.

The African cultural heritage today is in a state of emergency in which

we cannot allow ourselves the luxury of waiting for restitutions and countless purchases, for, in most, if not all cases we are obliged to build upon ruins.

Firstly, steps can be taken to counteract the modern notion that only old objects are beautiful. An old persian rug is, without doubt, very valuable, but why should an old, worn persian rug be considered more valuable than a modern, more beautiful one? Though this snobbery with regard to old objects may have become the gospel of the world art market, it has no place in the development of museums in Africa. The last thing we are trying to do is encourage second-rate art works, as one might think; it is simply a matter of daring to take the obvious decision for, how can we pretend to teach people, young and old, about their former civilization if the objects - or at least reproductions of them - which are its mediator are not conserved, or at least reproduced in their environment. The museum's aim is to awaken a feeling of cultural belonging in Africans today, many of whom are still convinced that they have no culture worth speaking of. They have been cut off from their roots.

The creations which should be included in the museum-as-image section of the Museum of Life reserved for objects of cultural and artistic interest should be reproductions and presented as such. It is in this respect that they will differ from counterfeits. These must be extremely faithful reproductions made by competent artists of the country in question, who will in this way have an opportunity to improve their artistic skills or learn new ones; the truth is that all talent or creative genius has its earliest beginnings in imitation. This work will be carried out in the museum.

To quote the French painter, Renoir : "It is in the museum that one learns to paint", and "One does not say to oneself, 'I am going to be a painter' when gazing at a beautiful landscape, but on contemplating a painting"...or a beautiful piece of sculpture. More recently, Malraux echoed Renoir when

he wrote; "One does not become a painter by looking at the most beautiful woman in the world, but by contemplating the most beautiful paintings".

An integrated cultural experience

Public exhibition of an object of cultural or artistic interest is only a minute part of the Museum of Life.

Indeed, the traditional world of the Western museum-as-image on which it is based is by nature static : a world in which nothing is happening, an inert world. It is already at cross-purposes with African cultures before it even begins to function in the African environment. The museum experience must be adapted to Africa if it is to fit more effectively into the education system.

c)- Teacher training and creation of workshops

In view of what has just been said, it must be pointed out that for improved integration of museums into the education system of French-speaking countries, it is essential to take into consideration the following factors :

- The immediate integration of the plastic arts into the education systems of these countries

This integration must be unequivocal, which is to say, the courses in the plastic arts should be given the same importance as any other course. It is through them that young people's interest in the museum should be aroused. The museums themselves will therefore have education services as well as studios, workshops and pedagogical symposia, since it is in the museums that collections of the nation's art are to be found.

- The training of art instructors

To achieve this goal, and given the present system described above, instructors are clearly needed. It is, therefore, essential to begin training them immediately. This task, if the truth be told, is not, at the moment, an easy one. In order to carry it through, a choice of courses in certain

technical and teaching skills may be envisaged. These would be attached to the museums, which would provide the necessary cultural and artistic documentation.

Subsequently, consciousness-raising seminars on art and culture, and the relationship between museum services and schools will be organized at school. The subjects raised during these seminars would be covered in detailed reports which will enable schools gradually to make greater use of the museum collections.

In order to consolidate the process further, there could be frequent visits by inspectors or educational advisers when art education programmes are first launched, so as to give teachers support in their work and to evaluate the museum's contribution to art education at school and among the general public, thus leading to the adoption of a teaching method which enables the museum to play its true role in the education system.

Finally, account would be taken of the considerable contribution of some artists who are capable, with varying degrees of success, of passing on their skills. These skills, moreover, can only be taught in the museum workshop. This is why the subject of planning museum services must be taken up. The contribution of people who, without being either "real" artists, or primary school teachers, but who are in one way or another, interested in the plastic arts and cultural events in museums should be mentioned. These people, who could be called art and culture technicians, could organize conferences in the museum on themes of cultural interest on the national or international plane. Finally, there would be the production of handbooks on art education. The authorities must see to it that teaching handbooks are used in the schools. Existing museums should be closely involved in the documenting of such handbooks. We suggest :

1.- For drawing - introduction to drawing : this would be a handbook giving the theory of different types of line;

- Learning to draw : a handbook on the rudiments of drawing objects as seen by the great Masters. In this case, the museum could supply

the illustrations.

- Drawing from nature : a handbook teaching the basic skills involved in drawing from nature.

2.- Painting : this manual will initiate the student in the use of paints : how to mix, gradate and apply them with a brush or knife, and in the use of pastels, water colours and charcoal. Here again, the museum workshops should play their part. This applies both to copying and to painting from nature.

3.- Sculpture : In this field a handbook on the theory of sculpture should be produced which would teach, in particular :

the various materials used in sculpture (wood, stone, metals, ivory, synthetic materials) and the sculptor's tools (axes, chisels, different types of adze, knives, polishing tools, scrapers). Here, the museum's role in providing examples and the necessary guidance in producing this handbook is obvious.

A handbook should also be created whose main focus will be the development of various themes. It will contain sketches of objects which the student will take as a point of departure in applying the methods most appropriate to the subject and to the way in which it is realized. The aim is to give students a rudimentary knowledge of how to create works of art from their own imagination. Thus, the museum will be a centre for all creative activities.

The role of African languages in artistic activities

The role which African languages play in artistic activities will appear to be different, according to whether they are seen from the point of view of the traditional African way of life or of modern society. Language continues to be the natural medium for artistic expression. This is so for sculptors, dancers, singers or painters all of whom express themselves most of the time in African languages.

In modern African society, the role of African languages is naturally undergoing some changes. Increasing contact with the world outside and its languages is giving rise to linguistic problems. It is therefore becoming necessary to perform in foreign languages works of art produced by Africans

and, likewise, to train certain artists in foreign languages. In view of this, language laboratories are becoming a necessity in museums which must inevitably supply artists with a framework for making better use of African culture.

The possible uses of African languages as a medium for teaching art in the schools is illustrated in the following fields of art : drawing, painting, dance, singing, playing a musical instrument and crafts. Here, national languages must be used both in the schools and in the museums where most objects of artistic value are shown to best advantage. It is quite obvious from this, that African languages must develop within a system which will permit improved integration of the museum into the education system of French-speaking African countries. Once this has been accomplished, all that could be wished for is the careful planning of museums, which will include education services, in these countries.

II-3. The concept of planning the education services for African museum

This concept becomes clear once the role of the museum itself is fully understood as we have defined it in this study. Only a rough outline will be given here of the way that museums in French-speaking Africa today should organize education services which are functional and integrated into a general system of production.

a)- The concept of planning : creation of museums

The creation of museums should no longer be carried out haphazardly. It should be undertaken as an integral part of planning programmes. This is the mode of action that most African countries have adopted.

In Cameroon, whether it be at national or provincial level, the building of museums has been provided for within the framework of the fourth five-year plan. These will be : the National Museum of Yaoundé, the provincial museums at Garoua and Bamenda. Museums will be built in each of the provinces under the aegis of the Ministry of Information and Culture.

The most essential factor is that these museums should not be modelled on traditional Western institutions. They must fit into cultural structures,

which will play a part in education, science, culture and even in economic development.

b)- Planning national museums with a view to integrating them more fully into the education system

Aims :- The national museum will be one element in a cultural structure with links between each of the components. These will include :

- a National Arts Institute which includes an Academy of Fine Arts;
- a National Library
- an artists' village

The national museum should contribute to national cohesion at the political level and help to awaken national consciousness by forming a broad and comprehensive spectrum of the nation and by giving prominence to the natural environment, the traditional habitat, art, costumes and popular traditions and crafts. The national museum will safeguard the cultural heritage of small groups or clans, as well as the zoological and artistic heritage of the country at the national level. It will enable the largest possible public to have access to this heritage. It should meet the general population's demands for education, entertainment and leisure activities. In addition, it should promote crafts and tourism.

Each provincial museum must, in its given domain, play this same role of safeguarding the cultural heritage of the region and educating the population. What should the essential components of a museum be in order to give a better focus to its work?

- Analysis classification : Description of the different sections

1)- "Classical" museum

Several buildings linked by covered passages

a)- Reception hall, bar, restaurant
kiosk for postcards, newspapers

b)- permanent exhibits and scientific reserves
- Archeology
- History

- Traditional art
- Contemporary art
- Childrens' exhibits

c)- Hall for temporary exhibitions and cultural activities

d)- Administration

- Management
- Department of acquisitions and exhanges
- Department of restoration and analysis
- Display department
- Natural sciences laboratory
- Audio-visual laboratory
- Documentation

e)- Education services :

- Research library, photo library, sound library, pedagogical library
- workshops

2)- Open air museum

a)- Traditional habitat

b)- Zoo

c)- Botanical garden

d)- Leisure and sports facilities

3)- Village for craftsmen and artists pavilion

The village will differ from the traditional habitat transformed into an open air museum in that it will comprise craftsmen with different skills, as well as contain an artists' pavilion. In this village there will be various studios where artists will come to work.

The museum, organized according to this plan, will obviously be an institution which will inevitably have a place in the various development plans for museums in French-speaking Africa. Likewise, these various components give it a vital role in education, whether it be school education or education of the population in general. In this sense it is both an educational and pedagogical structure, as well as being a means of endogenous development.

Conclusion

In conclusion, we see that the museum can play an important role in the education systems of French-speaking countries as a structure for both education and training. However, in order for this role to be meaningful, the museum must be fully integrated into development plans. In this respect, there are a certain number of factors to be considered.

- Artistic creativity in African societies was an act of synthesis. This spirit must be revived in it. In Africa, the museum-as-image, the museum-as-collection, the museum as a contemplative experience must cease to be simply a building which houses a kind of historical documentary or report. It must become a stage in a cycle of imaginative re-creation of which it is itself one of the phases, a cycle that recalls the life of the past, which should be enshrined in the museum.

- The museum in French-speaking Africa must be a Museum of Life; it must reflect the entire cultural heritage and be the spearhead for scientific research. It must enshrine the culture of the past and mirror the whole spectrum of the essential cultural heritage of African societies. It is by this means that a better integration of this heritage into the system of development will be achieved in the museum context.

The museum should be the most fitting meeting-place of African civilizations : their history, religions, languages, literature, music, sculpture, architecture, dances, poetry, story-telling, drama, scientific skills, amusements, leisure pastimes. In short, it must be a stirring introduction

to the cultural life of the country. It is therefore essential that the museum system should fit into a logical sequence of events.

The advantages, obvious to us all, of this type of museum over the traditional type is that it restores culture to its proper ecological setting. This museum must also be a link between past and future generations - one, moreover, focused on the future.

The sectors of the population at which this type of museum is aiming are also participants in its activities: They may be defined according to age group, and social and educational category. Its essential purpose is to teach through community participation. For peasants, it is a direct and life-enhancing means of communicating in joy and dignity through what remains of their cultural heritage, of which they are the repositories in contemporary Africa. For the young, and for all those Africans who are moving ever more inexorably away from the roots of their culture - "advanced" Africans, and even the intellectuals - this museum is an instrument of discovery and rediscovery; for many it is a means of acquiring a truly African taste and sensitivity.

The means of communication employed by this museum to reach its various targets/participants/public will vary according to age, social and economic status, and according to the type of participation required of them by the Museum of Life : for example, a class of school children could compete in quizzes organized in the course of long cross-country rambles.

The Museum of Life is not :

- an itinerant museum
- an advertisement for tourist agencies
- a publicity campaign for a travelling fair dealing in products on a Lilliputian scale. Although inter-departmental co-operation is highly recommended, it would be unfortunate should an integral museum event read like advertising copy for a tourist brochure. Certain types of terminology

such as "tour" or "ralley" should be carefully avoided.

Indeed, in integrating the museum into an on-going sequence of events, it is less a question of indulging in facile exoticism -"folklore" - of the "Club Mediteranée" type. On the contrary, "folk lore" should be restored to its full etymological meaning in the traditional sense of the term : knowledge, intimate and deep-rooted, alike of people and peoples.

Any surrender to easy exoticism presents definite risks for the Museum of Life : by yielding thereto, it is in danger of verging upon or even crossing that vague frontier where art is barely distinguishable from trade in consumer goods; a supermarket catering to all tastes, at bargain prices. This dime-store culture, heightened by its very exoticism - one of the commonest examples on our continent being "airport art" closely akin to what André Malraux called "the arts of satiation" - must, and can, be combated by stressing the primary goal of the Museum of Life : its educational dimension, involving the psychical liberation of the African and the search for an endogenous way of developing African cultural individuality and diversity.

The type of museum which we advocate thus combines, in a single on-going event, both visits to natural sites and monuments and the staging of cultural "happenings". It will thereby be at the crossroads of several sciences, and constitute both the starting-point and end result of Africanist research. Creating such a museum presents more difficulties than does the traditional museum-as-image, or the museum as a contemplative experience. It is a challenge in several ways : a challenge to the creative and organizing imagination of museum planners, a challenge to the patterns of thought inherited from colonial society. It is a pact between the African of today and those who gave birth to his culture (today threatened on all sides), the act by which he must rediscover his true identity.

We are already aware of all the objections likely to be raised. Creating the Museum of Life is an act of courage and faith. It can succeed only if it is the product of close collaboration between several institutions, and

of the political commitment of the African States.

The commitment to culture and education through art is more a cause than an occupation. It must be more than the half-hearted pastime of the work-shy. As in the case of the priest, the philosopher, the doctor it demands total dedication.

If the importance of this aspect of the cultural problem in Africa is not understood, the museum as a living experience is likely to remain incommunicable.

The traditional museum is commonly regarded as essentially a source of knowledge. But the museum can also serve to awaken artistic sensibility, to create not only "consumers" of art, but true art lovers and, most importantly, creators in every field.

It is in the art studios and workshops of the Museum of Life, operating on the museum premises, or, better still, forming part of the museum village - a feature of the integral cultural event which the Museum of Life is - that, in a newly restored ecological and cultural environment, young people could, as in the past, be trained in arts and handicrafts. These would include the making of ordinary objects, ritual or purely artistic artefacts of all kinds : leather goods, earthenware jars and pots, raffia furniture, clay and bronze pipes, sculpted stools, traditional weapons, as well as instruction in different games, etc.

Nor should the acquisition of expertise in the arts of the stage be neglected in this section of the Museum of Life. In Cameroon, for example, this would range from learning the Bafia war dances to the rythmic elegance of the Beti notable in the Mbali or the women's Bikud-si. It is important to stress the need for these dances to benefit from a suitable ecological environment - natural or restored.

This introduction to the arts of music and dance deserves to be highlighted, for African music is still indissociably linked with dancing and,

like it, is "the best technique for memorizing and recording all traditions," and today such music sets the stage for other activities in our communities.

The Museum of Life - like museums the world over - will seek to acquire the works of all the most talented creators, in order to build up its collections, and to secure the services of the most gifted musicians and dancers in an effort to improve the quality of the events that it stages.

In the Museum of Life, devoted as it necessarily is to fostering artistic creativity, school children, interested adults - be they city dwellers or peasants - would be trained in traditional skills. It is in workshops of this type that an authentic development from traditional art and culture to modern African art and culture will be effected. Nor can this evolution occur without a partial break with the endogenous artistic traditions. The Museum of Life will be the true School of Fine Arts.

We cannot conclude without settling what is for art specialists a thorny problem.

It is they, in particular who have traditionally made a distinction between pure art - the be-all and end-all of which is beauty - and applied arts, which allegedly have another purpose than to arouse artistic emotion: in fact, a utilitarian purpose. The painting of pictures and statuary (commonly known as sculpture) are considered to be the quintessence of pure art. The French poet Théophile Gautier wrote, for example : "Art is by its nature disinterested, it is its own end. We should therefore assign to it no useful purpose. The only truly beautiful object is one that is of no service; all that is useful is ugly".

We feel that in a programme whose initial aim is to develop museums which will improve the integration of the artistic and cultural heritage into the education system, it would be futile to continue endlessly seeking to draw a clear-cut distinction between art and handicrafts in Africa : particularly since this dividing-line is often blurred. To quote Etse Ugbodaga-Ngu,

pure art can find its place in craftsmanship "when the craftsman has freed himself from the initial concern to adapt the object to its use" and reached esthetic perfection.

Having reached the end of this study, the reader will have a better understanding of what we expect of the museum in Africa : knowledge, participation, creation. A museum in the Africa of today must, if it is to serve education, integrate natural sites and historical monuments (of which Africa has no shortage) - be they only those inherited from colonialism. The African museum must be, not an occasional, but an on-going cultural event, one which gives new life and meaning to a cultural and artistic heritage shown in condensed form. This new African museum will be a living academy. Nor must the Museum of Life be constantly looking back to the past. It must also help to enrich the African cultural heritage with lasting modern creations. It must serve to give to Africa not only people who are part of - one might even say, subject to - a culture, but also creative artists who will help to forge this culture. It is in this sense that we shall be able to restore its virility to an emasculated culture, and to secure a better integration of the African cultural heritage into the education systems of French-speaking African States - indeed, of all the States of Africa.

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